

# MA THE CLEVELAND MUSEUM OF ART

Public Information Department, 11150 East Blvd., Cleveland, Ohio 44106; 216/421-7340

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PRESS RELEASE

MOUNTAINS, ROCKS, AND WATER: LANDSCAPE PAINTING IN ASIA  
October 2 - December 13, 1987

*Dickinson*

The third annual autumn exhibition of Asian art at The Cleveland Museum of Art draws upon the great landscape painting traditions of China, Japan, and Korea. *Mountains, Rocks, and Water: Landscape Painting in Asia* presents 27 handscrolls, hanging scrolls, screens, and album leaves from the Museum's world-renowned collection. The exhibition, on view from October 2 through December 13, was organized by Curator of Japanese Art Michael R. Cunningham.

Landscape painters in Asia have long sought to understand man's relationship to nature through exploration of its myriad forms. Their fluid brush-and-ink images of rushing streams, forbidding cliffs, and misty mountain retreats often were meditations on poetry, philosophy, or the changing seasons.

From a 10th-century Chinese painting, Buddhist Retreat by Stream and Mountain, to an early 19th-century Japanese hanging scroll, Mountains and Ravine, the paintings exhibited here illustrate the common language of forms shared by East Asian cultures. While the Museum's permanent installation of Asian art typically groups works by region, this annual show enables viewers to directly compare the styles of Chinese, Japanese, and Korean artists, revealing among their various approaches the continuity of Asian landscape painting tradition.

Mountains of various types are central images in several works, most notably The Qing-bian Mountains, a 1617 hanging scroll that measures nearly seven feet high. This masterpiece of the Ming dynasty (1368-1644) was executed by Dong Qi-chang, an influential Chinese collector-historian known for his

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original style and insight into the formal structure of landscape.

Images from poetry and literature often figure in Asian landscape painting. An early 17th-century poem scroll by two Japanese artists--calligrapher Hon'ami Koetsu and painter Nonomura Sotatsu--evokes the "Matsushima" theme of the moon glimpsed through pine needles, reflecting on the water. English translations of the inscriptions on many paintings are given on the exhibition labels.

Traditional Chinese subjects are depicted in Eight Views, one of a series of door panels from a Japanese Buddhist temple. Although the Japanese artist Soami never visited China, he and other Zen ink painters readily adopted the Chinese style of landscape painting during the 15th and 16th centuries. The panel recently returned to Cleveland from Japan, where it had been remounted.

The changing seasons are depicted in two Korean works from the 14th-15th century: Landscape of Four Seasons, which is among the most important pairs of Korean six-fold screens in the West; and Winter Landscape, a monumental hanging scroll acquired by the Museum in 1986.

At 1:30 pm on three consecutive Tuesdays (October 13, 20, and 27), staff members will lecture on the images and meanings of mountains in Asian landscape painting. Gallery talks on the exhibition are scheduled for 1:30 pm on Wednesday, October 14 and Sunday, October 18. In addition, a series of free family workshops, "Sunday Afternoons in Asia," are described on the enclosed press release.

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For additional information or black-and-white photographs, please contact the Public Information Office, The Cleveland Museum of Art, 11150 East Boulevard, Cleveland, Ohio 44106; 216/421-7340.